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Amateur Home Decoration.

Edward Dewson, d.d.

IMPORTANT NOTICE.

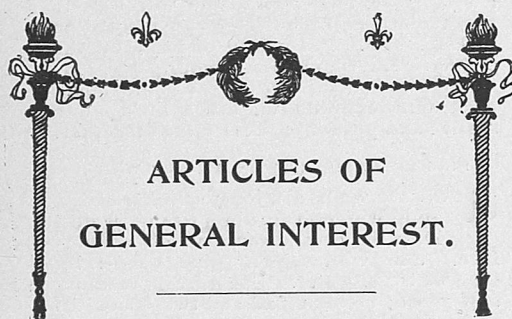
Subscribers who are either building new houses or are contemplating re-decorating their present homes are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions of interior decoration.

In compliance with the wishes of many of our correspondents to purchase housefurnishing goods in New York, we notify our readers that we have organized a Purchasing Department, and are prepared to purchase goods at prices quoted, without making any charge therefor. We strongly advise those who write to us for decorative color schemes to carefully consider our advice, with the samples of the various materials in hand, which we invariably send with each

reply, so that their minds will be fully made up when they ask us to Purchase the goods, and know that every item of their order is the result of a definite decision. It is impossible to exchange goods after the materials have been cut and shipped, and we hope, in all cases, that the goods as ordered, when sent will be accepted and paid for.

Correspondents when writing us are particularly requested to embody a reply to the following points in their letters:

1. Write legibly and on one side of the paper.
2. Send copy of architect's plan or a rough sketch of the plan of the house, showing size, height and arrangement of rooms, with the north and south aspects clearly indicated.
3. Give particulars of existing wood-work, mentioning the nature of the trim, floor, cornice, picture-moldings and mantel in each room; state what must be retained, and what, if any, specified articles of furniture are desired.
4. State separately the maximum outlay permissible for wall treatments, ceiling decoration (if any), textile hangings, carpets and furniture.
5. Send brief notes of the house, its location, age and environment, and such particulars of the owner's tastes and sentiments bearing upon the matter as would be discovered from a personal interview.
6. Send ten two-cent stamps if samples of paper, carpets, draperies, etc. are desired by mail, otherwise we must express same at inquirer's expense.



ARTICLES OF GENERAL INTEREST.

HOW TO HANG ANALGYPTA.

THE applied art materials now on the market require to be cut against a steel straight edge with a leather-cutter's knife. For this purpose it is necessary to have the pasteboard edged with zinc. The knife should be held a little aslant to allow the edges of the material to butt closely. Several of these wall coverings are trimmed on one side only, and where the joints come the wall itself should be colored to match, so that if the material should shrink slightly it will not show. Care should be taken to prick and rub down all blisters and not to soak the material to the damage of the relief. The paste generally used for this work is stronger than that made for ordinary paperhanging; two-thirds ordinary paste mixed with one-third glue and used hot will answer very well. Anaglypta should be first pasted with ordinary paste and then with a very stiff paste composed of one-sixth glue. After being filled up with this, the anaglypta is hung with a coat of ordinary paste.

A PRETTY FIRE SCREEN.

A FIRE screen made with pressed flowers and leaves would be a very pretty object in a drawing-room. Flowers, grasses and leaves, with the addition if desired of one or two brightly-tinted butterflies, are arranged in an artistic group on a sheet of glass, which has previously been thoroughly cleaned. A second sheet of glass of the same size, coated round the edges with glue or Diamond cement, is then dropped exactly in position on the other. The greatest care must of course be taken not to disarrange any of the flowers or leaves. The two panes of glass are then pressed together round the edges, and left under a heavy weight for the cement to become thoroughly set. Of course, no cement or gum is applied to the leaves; to do so would produce an ugly blotch. Once the two panes of glass are firmly stuck together, there will be no danger of the flowers and leaves becoming disarranged.

GIVE THE CHILDREN A CHANCE.

IN THE present advanced stage of civilization, music and drawing—in fact, many of the arts and sciences, both mechanical and artistic—are taught in the public schools, and the child has opportunities never before offered to develop at an early age any particular talent, that might otherwise have lain dormant for years. What the schools offer in elementary form may be continued and encouraged at home both theoretically and practically. Text-books are abundant and cheap, and opportunities boundless; the child will find, if helped and encouraged in the work he loves, some-

thing that will serve as a profitable amusement and relaxation for leisure hours. To children thus encouraged, even well-grown ones, there is no desire to spend hours away from home; to such, a spare hour is not an enemy to be killed. Satan finds no mischief for their idle hands to do, and life is too short for what they wish to accomplish. Of course this does not refer to very young children; with such the parents' love is all-sufficient. But the boy or girl at the age when they begin to see and think for themselves, are unconsciously very susceptible to external influences and impressions; if the "home influence" is there it will be sought lovingly. So much the better in the end; and to such external influences in a great measure are they indebted for their love of home, even after years of separation.

A GOOD WAY TO RESEAT A CHAIR.

A NEAT, strong, and durable chair-seat can be made at home with little trouble or expense. Get some brown paper, cut out the shape of the seat, with a firm paste, stick six thicknesses of paper together, trim the edges smooth, get some small brass tacks and nail it to the frame, allow it to get quite dry, then varnish it, and you have quite a nice-looking seat to the chair.

THE decorations of goblets have happily gone out of fashion. The serviette is now laid square on the table, except for the holidays. They can be formed into lilies—into which a bunch of loose flowers are placed. This makes a charming adornment for each cover.

HINTS FOR AMATEUR WOOD CARVERS.

BY P. A. SCHWARZENBACH.

SO POPULAR is this instructive and interesting art with the general amateur, and so limited seems the field for obtaining designs of a simple and artistic character, that I have deemed it advisable to offer a few in this number of *THE DECORATOR AND FURNISHER*, trusting they will meet with general approval.

It is taken for granted that the amateur has a general knowledge of the use of tools, and the general principles for the laying out and finishing of the work, so nothing will be said on that side of the question. I will confine myself wholly to a description of the sketches.

Design No. 1 is a useful little article and can be adapted to several different purposes. This will be found an available present for friends of either sex.

As shown in the sketch, it will make a very neat and useful receptacle for letters or bill-heads. By hinging at the bottom and attaching small brass chains at the sides, it will make a very convenient rack for music or household usage.

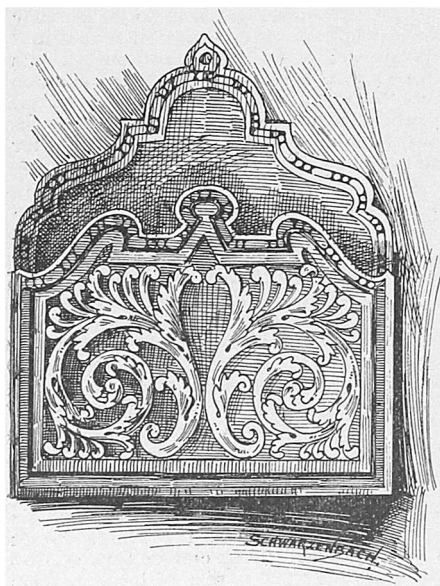
Design No. 2 is a suggestion for an initial on the back of an antique hall chair. The sketch shows section of a Louis XV. chair, and while it may not fit every requirement, it is offered as an inducement for the amateur to show his skill and ingenuity in this direction.

Design No. 3 is a suggestion for a floral panel that may be well applied to any article one would care to decorate.

This could be applied to pyrography, or burnt woodwork, if one is an adept in this line of art, and is simple and easy to produce either by this art, or by wood-carving.

As I have said before, these articles are but suggestions to the amateur, who may be on the lookout, for simple designs and novelties for home work, and if any such have suggestions to make, for any useful and dainty little novelties in this or kindred lines, if they will write to the editor, sending their ideas either in writing or by description, I will endeavor to put them in practical shape for publication in this department.

SPINNING-WHEELS are a decorative bit for the best room; for halls, and for the sunny window. But, the true old-fashioned affair of years ago needs no paint to make it a veritable charm.



DESIGN NO. 1. A CARVED WALL CASE.

TO APPLY BURLAP TO WALLS.

ANY practical paper-hanger, who knows how to handle an edge-knife, is able to hang these goods. He can butt the edges like veneering. A true joint will stay so and never open, as these goods are warranted not to shrink in the least.

Glue size the walls well; use a fresh, strong paste, which can be improved by stirring one tablespoonful of Venetian turpentine in each pail of warm paste. Have your edges well pasted; roll down the joints with care and immediately sponge off with clean water, so as to leave no paste on the surface.

As these goods are shrunk in the manufacture, you must not stretch them, but only press them up to a tight joint; and as they cut with a true edge, they can be butted like veneering and not show the joints when finished. The paper-hanger will find them easier to hang than cartridge paper.

Where these materials are used it is only

DESIGN NO. 2.
CHAIR BACK WITH INITIAL.

necessary to fill up the larger cracks. See that the uneven edges, or projections, are sandpapered or scraped off. As we remarked before, there is no preparation necessary after the goods are pasted on the wall. They are ready for coloring as soon as the paste is dry.

Two coats of thin paint, well brushed, will make a beautiful finish, superior to stippled walls. One coat of distemper color will produce the same result. Do not use your distemper color chilled or too glue strong. Have your color flow freely. Aniline colors can be used. For blending in distemper colors, wet the surface with weak glue-water solution, and immediately, while the ceiling is wet, brush and blend your colors.

For a flat painted wall, mix the exact shade you want in turpentine, take enough out for the first coat, and add oil and driers to it. For second coat use clear turpentine color. Use the paint on both coats thin and well brushed out.

DIRECTIONS FOR USE ON BOARD CEILINGS, ETC.

PLANE off all projecting parts, such as joints, etc. Glue-size the boards, and if they have been painted or varnished, put enough washing soda in it to cut the paint.

Trim the burlaps in such widths as to get the joints in the centre of a board. The burlaps can be lapped and cut on the ceiling, if desirable.

Paste the ceiling (one width at a time) with a good, strong paste, and put the bur-



DESIGN NO. 3. A FLORAL PANEL.

laps on dry. Use a roller so as not to press the burlaps in hollow places. Start on one end and tack with galvanized, small-size double-pointed tacks as you go along. Use plenty of tacks on joints and edges. These tacks will not show nor rust after distemper, color or paint is put on. Run burlaps the same way as the boards. Roll the edges down well after each length is put up, and sponge the paste off immediately with clean water. It takes two men to put burlaps on a wooden ceiling properly. One to put it up and tack and the other to carry the weight of the burlaps.

The best way is, after the burlaps is cut and trimmed, roll it up so that the side which is to go to the ceiling is on the outside of the roll. A good paste can be made by dissolving 1 lb. glue in 2 galls. water, and put paste powder enough in it to make a stiff paste, then add to the warm paste two tablespoonfuls of Venetian turpentine and stir well. Put plenty of paste on the ceiling. Have no lumps in your paste. If, after paste is dry (next day), a joint should need a little filling in, use a little white shellac and plaster of paris mixed together.

DIRECTIONS FOR USE ON A DAMP WALL.

GIVE the walls a strong solution of hot alum water—1 lb. alum to 1 qt. water.

Dust the crystallized alum off the surface. Size with regular glue size—1 lb. glue to 6 qts. water. Use a fresh, medium stiff paste; to each pail add two spoonfuls of Venice turpentine. In using the cloth pattern rope fibre, paste it twice and let it soften well before folding and cutting.

DIRECTIONS FOR MAKING A COVE.

THE prepared burlaps or prepared canvas are first-class materials to use in making a cove. Simply paste a layer of strong, thick paper on the back of the goods and they can be bent in any shape, and will remain stiff. It can be either pasted or nailed to the walls and ceiling; but to insure the best results, use both paste and nails. Any work can go on it, such as solid relief, papering, Lincrusta-Walton, stenciling, etc., and it can be decorated in any other mode in use on plastered coves. Such a cove will never crack and can be re-decorated from time to time, without injuring it in any way.

DIRECTIONS FOR USING VENICE TURPENTINE IN PASTE.

IF PASTE is warm, mix it directly in your pail of paste. If cold, take a little out and warm it, and in this mix your Venice turpentine.